

The Notre Dame Collegium Musicum

Daniel Stowe, Director

Soprano

Anna Cooper, CJ Jones, Samantha Osborn, Lauren Whitnah
Karen Chang, Faith Fleming, AmyRose Helms, Marie Swenson

Alto

Joan Martel Ball, Julia Marvin, , Marisa Villano; Anna Huiberdina Hilda de Bakker, Suze Kim-Villano, Dotty Pedtke

Tenor

Sean Martin, Caleb Wenzel; Michael Ball, Nicholas Chambers, Rudy Reyes

Bass

Christian Gorski, Douglas Hall, Nicholas Kamas; Andrew Brinkerhoff, Jeff Cooper, Andrew Hoffmann

German Music for Double Chorus

Jauchzet dem Herren SWV 36 (from *Psalmen Davids*, 1619)

Heinrich Schütz (1585-1672)

Make a joyful noise to the Lord, all the earth; serve the Lord with joy. Come into his presence with rejoicing. Recognize that the Lord is God: he made us—and not we ourselves—to be his people and to be sheep for his pasture. Enter through his gates with thanks, into his forecourts with praise. Give him thanks and praise his name, for the Lord is kind, and his mercy endures forever, and his truth for all time. (Psalm 100)
Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now and forever, and from eternity to eternity. Amen.

Warum toben die Heiden, op. 78 no 1 (1843)

Felix Mendelssohn (1809-1847)

Why do the heathen rage, and the people imagine a vain thing?
The kings of the earth set themselves, and the rulers take counsel together, against the LORD, and against his anointed, saying,
Let us break their bands asunder, and cast away their cords from us.
He that sitteth in the heavens shall laugh: the Lord shall have them in derision.
Then shall he speak unto them in his wrath, and vex them in his sore displeasure.
Yet have I set my king upon my holy hill of Zion.
I will declare the decree: the LORD hath said unto me, Thou art my Son; this day have I begotten thee.
Ask of me, and I shall give thee the heathen for thine inheritance, and the uttermost parts of the earth for thy possession.
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
Be wise now therefore, O ye kings: be instructed, ye judges of the earth.
Serve the LORD with fear, and rejoice with trembling.
Kiss the Son, lest he be angry, and ye perish from the way, when his wrath is kindled but a little. Blessed are all they that put their trust in him. (Psalm 2)

Glory be to the Father, and to the Son, and to the Holy Ghost, as it was in the beginning, is now, and forever, from eternity to eternity, Amen.

Three Motets, op. 110 (publ. 1890)

Johannes Brahms (1833-1897)

Ich aber bin elend

But I am wretched and full of woe.
Lord, Lord God,
merciful and gracious and patient,
of the greatest clemency and constancy,

you who show mercy to a thousand generations,
and forgive misdeeds, trespasses and sin
and before whom nobody is innocent,
God, Lord God, may your help protect me.

Ach, arme Welt

Ah, poor world, you deceive me;
yes, in fact I confess it,
and I cannot yet avoid you.

with woe and great suffering.

You false world, you are not real.
Your glint fades, I know it indeed,

Your honor and your goodness, you poor world,
fail in death and times of true need;
your treasure is vain, false money...
Help me, Lord, to come to peace with this.

Wenn wir in höchsten Nöten sein

When we are in deepest need
and know not what to do,
and find neither help nor counsel,
although we worry morning and night,

Consider not our great sins,
absolve us out of grace;
stand by us in our misery,
make us free from all affliction;

Then it is our only solace
together to frequently
call upon you, O constant God,
for deliverance from our fear and need.

So that from our hearts we can
thank you afterward with joy,
obedient to your every word,
and praise you at all times everywhere.

Singet dem Herrn, BWV 225 (c.1727)

Johann Sebastian Bach (1685-1750)

Sing to the Lord a new song, and his praise in the congregation of saints. Let Israel rejoice in him that made him. Let the children of Zion be joyful in their King. Let them praise his name in the dance; let them sing praises unto him with the timbrel and harp. (Psalm 149:1-3)

Choir 1: Aria.

Oh Lord, continue to care for us, for without thee all our striving comes to nothing.

Be then our shield and light, and if our hope does not deceive us, thou shalt continue to be so.

Happy, is he who, without wavering, puts his trust in thee and thy bounty. (Anonymous)

Choir 2: Chorale.

As a father is merciful to his little children, so is the Lord to us all, as long as we are obedient and pure.

He knows our frailty, God knows we are but dust, as the grass and flower and foliage, falling under the rake. Let but the wind breathe over it and it is gone. Thus man passes away, his end is at hand.

(Johann Gramann (1487-1541), *Nun lob, mein' Seel', den Herren*, verse 3)

Praise the Lord for his mighty acts. Praise him according to his excellent greatness. Let everything that hath breath praise the Lord. Alleluia! (Psalm 150: 2, 6)

Wednesday, April 30, 2014
7:00 and 8:30 PM

Reyes Choral and Organ Hall
DeBartolo Performing Arts Center

Composition for multiple choruses enjoyed a great upsurge in popularity in the second half of the sixteenth century. In the Venetian works of Willaert and Andrea and Giovanni Gabrieli a model was established that was emulated throughout northern Europe and in Spain (a sophisticated French offshoot emerged at about the same time in the works of Dominique Phinot of Lyons). In 1609 Heinrich Schütz left his legal studies at the University of Marburg and, at the behest of Landgrave Moritz of Hessen-Kassel, journeyed to Venice to study composition with Giovanni Gabrieli (one of many Northern composers to do so); he remained there under the older master's tutelage until Gabrieli's death. The various works comprising Schütz's collection of Psalms of David show ample instances of Gabrieli's influence, from the manner in which he handles his sizeable performing forces (up to four choirs of voices and instruments) to his creative approaches to text expression. *Jauchzet dem Herren* is a straightforward echo setting of Psalm 100, charming but rather more schematic than many of his other Psalm settings.

Though no longer then fashionable, double-chorus composition reached a new pinnacle in the festive works of J.S. Bach: the B-Minor Mass, the St. Matthew Passion, and the motets. *Singet dem Herrn* was likely composed in 1727 amid the great creative burst of church music that marked Bach's first decade in Leipzig, possibly for the birthday of Elector Friedrich August I of Saxony. The opening movement is divided into two sections of almost equal length. In the first section the exhortation "Singet" is presented succinctly in one choir and with extravagant melismas in the other; Israel's rejoicing is also depicted with exuberant figuration, as is her dancing ("Reihen") in the elaborate fugue that comprises the movement's second section. In the central movement, a gentle setting of the chorale *Nun lob, mein Seel, mein Herren* in the second choir alternates with an "Aria" in the first choir that provides verbal commentary (in the form of an anonymous text) and musical decoration. The third movement returns to a jubilant mood, again in dialogue between choirs; this leads directly to a crowning Alleluia fugal finale in which both choirs join together as one.

In the 19th century, both Mendelssohn and Brahms were avid students of earlier music who incorporated their discoveries into their compositional styles. Mendelssohn is famed for reviving interest in Bach's works with his 1829 performance of the St. Matthew Passion; perhaps less well-known are the intimate connections between Mendelssohn's creative circle and the Bach tradition. His maternal great-aunt Sarah Itzig was a gifted keyboardist who was W.F. Bach's only pupil, and also likely commissioned a keyboard concerto from one of Bach's other sons, Carl Philip Emmanuel, a court musician of Frederick the Great in Berlin. She acquired a considerable library of autograph manuscripts of Bach's sons, eventually donating them to the Berlin Singakademie. Felix Mendelssohn's father Abraham purchased a trove of J.S. Bach autographs from C.P.E. Bach's widow and ultimately gave them to the Singakademie as well. The Singakademie, founded in 1791 on the model of London's Academy of Ancient Music as an institute to study the music of the past, admitted Felix and his sister Fanny in 1819, and Singakademie director Carl Friedrich Zelter became Felix and Fanny's composition teacher.

By the early 1840s Mendelssohn was dividing his time between Berlin, where he served the king in various capacities, and Leipzig, where he led the Gewandhaus orchestra and was at work establishing the Conservatory. In the former locale he was charged with overseeing sacred music at the cathedral; a choir was established, for whom he composed the double-chorus *Warum toben die Heiden* for Christmas 1843 (a rather austere choice of text for the Nativity) Mendelssohn divides his setting into several sections, and fully exploits the possibilities of the polychoral idiom to accentuate the inherent drama of the text in a generally non-imitative, highly declamatory style until the concluding Gloria Patri, which he sets as a four-part double canon.

As an editor, Brahms prepared the music of W.F. and C.P.E. Bach for complete editions of their works, and also published editions of the Mozart Requiem and Schubert Symphonies. Among the items in his library were the autograph manuscripts of Bach, Beethoven, Mozart, and many other earlier composers. Reflective of his diligent study of counterpoint, canon is a fundamental organizing feature of the three motets op. 110 (as is true of so much of his sacred choral music), particularly in the first and third pieces, but the imitation is obscured somewhat by the interplay of the two choruses and by freely-composed voices. The stylistic range of these pieces is striking in other ways. In the first motet, a section of choral chanting brings to mind a similar passage in the German Requiem. The second motet is a strophic song in triple meter, while the concluding motet alternates between an austere chorale-based texture and lively interplay between the two choruses.